Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

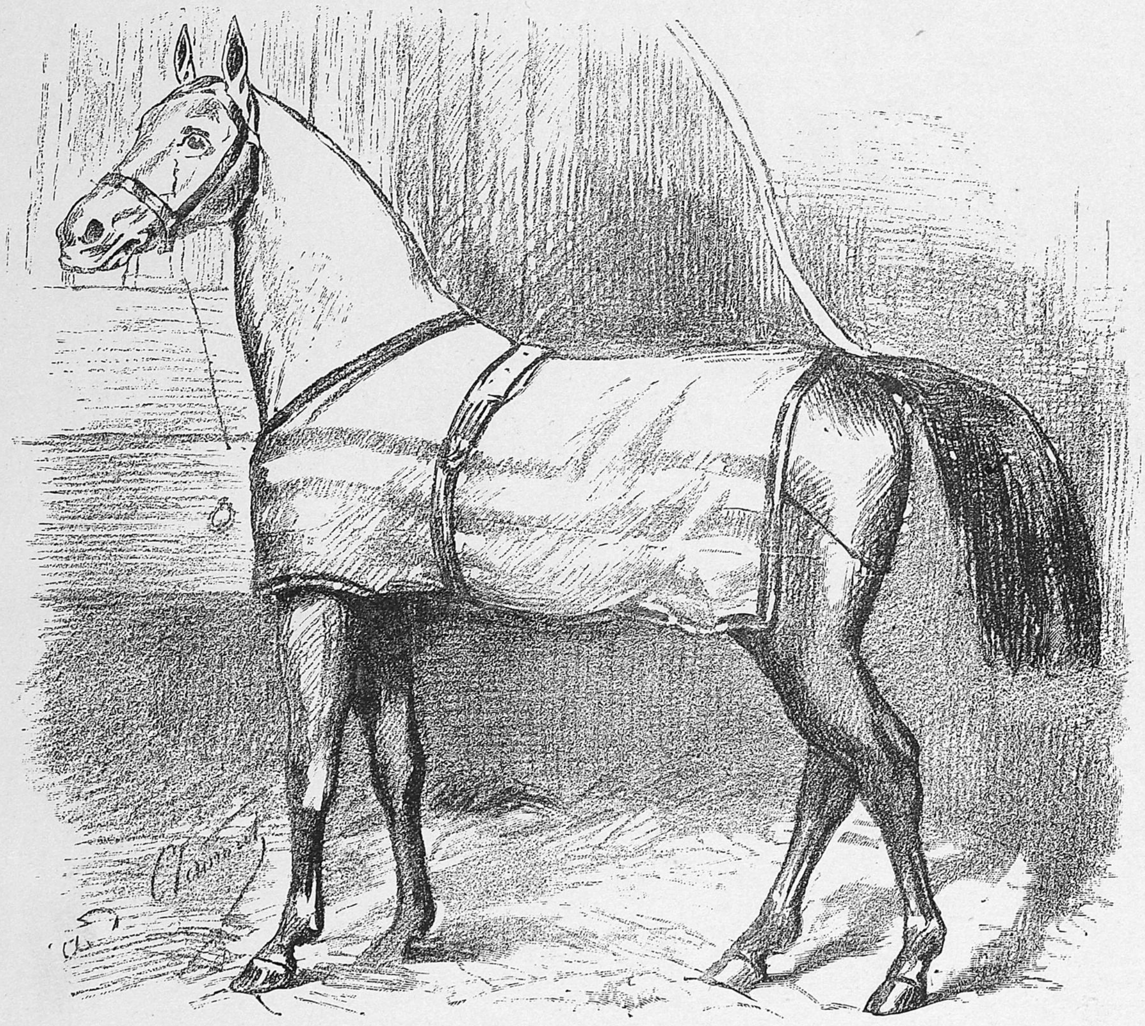
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE ATELIER

THE HORSE AS A MODEL.

I.

FEW amateurs succeed in painting the horse. One must *know* him and understand him to be able to paint him. Excepting the human figure, there is no more difficult subject. I once heard an art student, a young lady who owned a beautiful saddle-horse, exclaim as she parted his silky white forelock and looked into his intelligent, responsive face, "Oh, Prince! if I could only paint your portrait, what would I not give?" She did not undertake the entire representation of the beast; the anatomical study requisite was more than she felt equal to; but she applied herself earnestly, until she achieved her desire so far, that Prince's head is now faithfully represented upon canvas. The noble animal himself has long since gone to his rest. It is only those who can devote years of study to it who should undertake the entire subject; better do well with head alone than commit the painful errors inseparable from the thorough knowledge of equine muscle and movement.



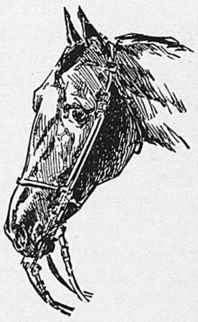
THE LISTENING ATTITUDE. A SKETCH FROM LIFE.

As with all other painting, skill in drawing is the first requisite. The more preliminary practice with casts the better — many good models of parts may be found in plaster; and if bronzes are accessible, they may be copied. Begin as in studying the human head—take an eye, an ear, or a side of a head, showing the branching veins, the nostrils, and a portion of the waving mane. When it is supposed that these are well drawn, put a halter just around the neck of a quiet horse, and, after tying him where the light is favorable, try the same from life. The subject will not remain so fixed as the plaster or bronze models, but there will be no great difficulty in this way. Now we have real texture to deal with, and, more than this, varying expression. The ears will show what the sentiments are even sooner than the eyes. Then there is that curious and delicate layer of muscle, paniculus carnosus, spread over head, neck and body, and used to corrugate the skin; this means disapprobation of the most decided kind, and is very likely to be followed by muscular action that is more aggressive.

The eyes of horses differ as much as those of human beings: the docile horse has a deep, soft, liquid eye; the nervous horse, a restless, fiery eye; a vicious horse, an eye that rolls and shows more white than it ought. Deep hollows over the eyes are marks of age; but some horses show them much earlier than others. If our model is of the sort that does not object to standing quiet, his eyes will soon begin to droop and his ears will settle back in a recumbent position. The best way to get a livelier expression is to awaken his interest in the outer world—surreptitiously throw a pebble against some object that is well in front of him. Now he assumes the listening attitude! His head is erect, his ears prick up and point forward, and his eyes are full of wonder. A horse may divide his attention and point one ear in one direction and the other in another; but usually we would prefer them the same in a picture.

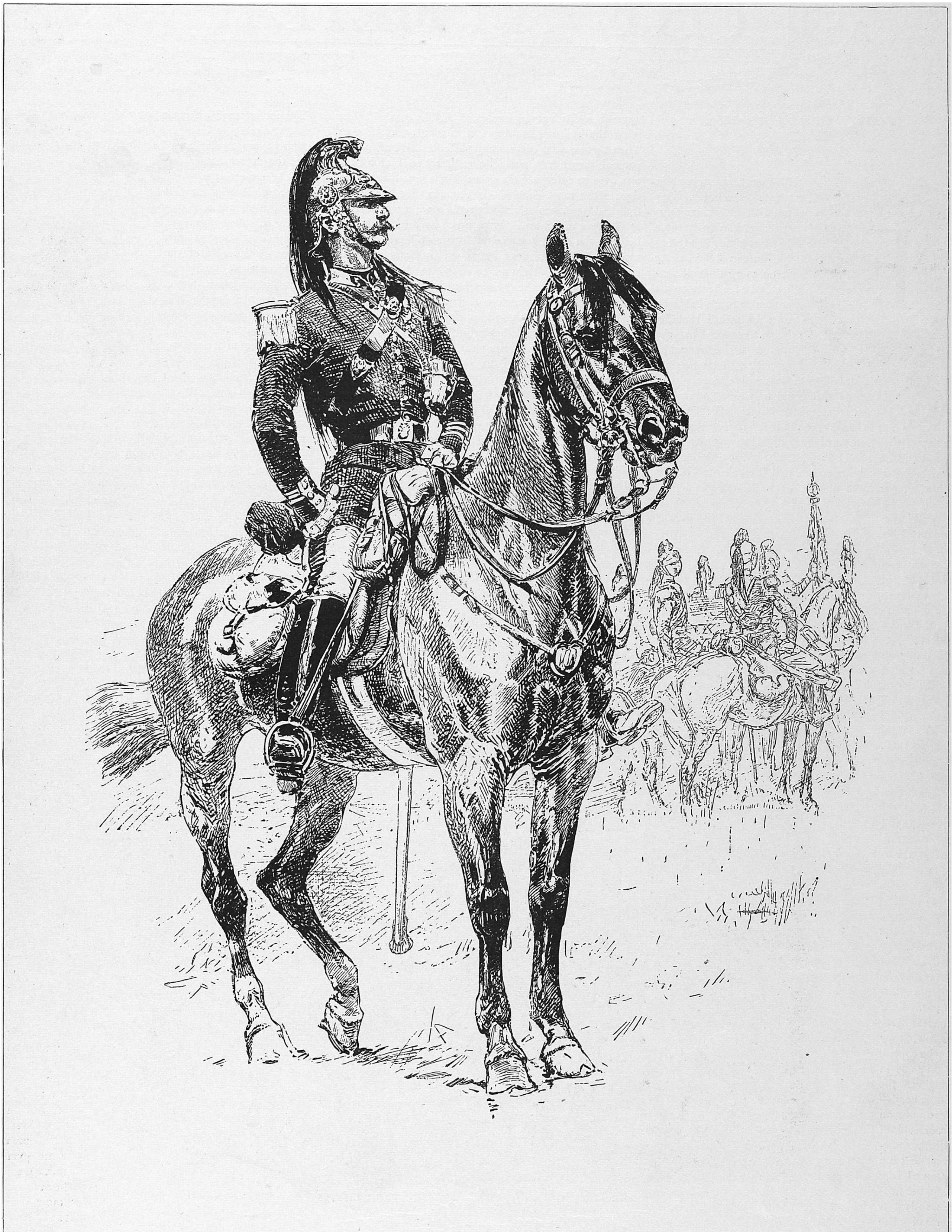
If the student is drawing parts only of the head, it is well to catch their different aspects; give, for instance, an ear in its recumbent position and in its alert position. When trying to secure the whole head, it is well to judge from the disposition of the animal as to the attitude he can be kept in for the longest time; for some horses, like some men, are more restless than others.

The accompanying three-quarter view of a head, with the light directly in front, is a good example of an easy study; not as to size, for the larger the scale of the work, the more certain one is that he is meeting squarely all the difficulties that it offers; but we get a strong profile, a full view of one eye and one nostril, and a dark shadow on the side of the head throws out the lighted face and neck to advantage. A very spirited head might be more pleasing, but it would be more difficult.



The same plan of working, first from artificial models and then from life, may be carried out in studying the body of the horse; but a knowledge of superficial anatomy must be acquired at the same time. Form and power depend very much upon the muscles lying immediately under the skin; and these must be made familiar. One can imitate form in plaster and bronze, that never move, without a knowledge of anatomy; but let the student try the same with the living, acting muscle before him, and he will make grave mistakes. McFadden's "Anatomy of the Horse" is an excellent book to study, and a great deal may be gleaned from Youatt and from Mayhew, whose books almost every horseman is likely to possess. Facts obtained from reading should be verified by observation and comparison. With many other animals it is easy to get healthy carcasses to dissect; but in this country, where epicures have not yet demanded horse-flesh for the table, it is not. There are plenty of poor, used-up horses, but they are not all desirable to handle. Dissection, however, is beyond our purpose.

It is not difficult to locate the principal superficial muscles of the living horse and to follow their play. When one gets accustomed to observing closely, every peculiarity of development becomes apparent, every



A FRENCH CAPTAIN OF DRAGOONS. DRAWN BY ALPHONSE DE NEUVILLE.

(SEE "THE HORSE AS A MODEL.")

point is critically noted. Let us look at the horse ridden by De Neuville's "Captain of Dragoons," illustrated herewith. Those legs are of the kind that can take long strides and big leaps, even with the heavy weight of the captain. Notice how near the hind feet are brought to the fore ones, showing that the hocks are well underneath. Look at the thick shoulders and broad chest—plenty of endurance there! Those frontal bones indicate blood; the forehead is broad and angular, and the face tapers down to the muzzle, as it should. The profile is straight—not curving outward to indicate obstinacy, or inward to indicate timidity.

When the student begins to think of representing motion, he may first study the slow steps and the slightly varying positions of the horse that is quietly grazing. After making several successful drawings, it is time to try continued motion. A horse may be led along slowly that the regular movement of the legs may be observed. In sketching, the aim must be to secure what is most striking, the general impression as to position; and while the horse is being turned and brought back in the same direction, it is well to go right on with the sketch, following out the memory of this impression and thereby testing it.

After some satisfactory experience in studying the horse that is moving slowly, the speed may be increased. Now one wants to get the best mental photograph possible—it is the continued effect of quickly succeeding positions that constitutes this; not any one momentary position. We are often amazed at positions shown in instantaneous photographs, especially those of running horses; we may never have been impressed by the reality, because it was not what, out of the aggregate, became most apparent to us, not what seemed characteristic of the motion represented.

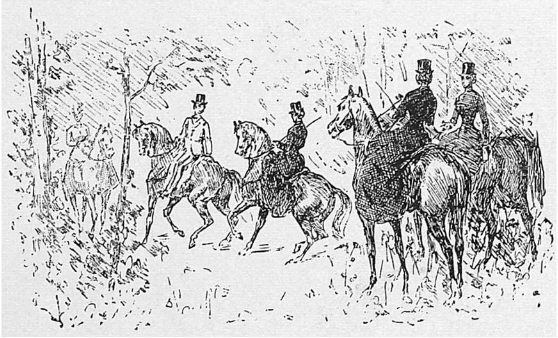
It has been reported that Meissonier, after noticing the positions that instantaneous photographs gave to horses moving like some in his famous picture in the Metropolitan Museum of Art, "Friedland—1807," regretted that he had not seen them before the picture went out of his hands. Be this as it may, careful observation is worth more than any mechanical aid.

It is not necessary to have a stylish horse, or one that is in fine condition, to study from; indeed, if the muscles are not smoothly rounded over with fat, they can be observed to better advantage. The common idea of style demands, first of all, a high head and arched neck; then a proud step. But this step takes time—it is not the one that skims over the ground the fastest. The hind quarters of the turf horse are often an inch or two higher than the fore ones, for power is wanted from behind; and the neck, instead of arching up, will stretch itself out almost on a line with the body. In the hunter we look for a lofty forehand. For small studies, the horses in the cut representing the meet, suggest some good points—there are broad loins, long quarters, muscular thighs, and well bent hocks, all indispensable characteristics of hunting horses.

The fine hunters in the next cut show how much character and spirit can be given even on a small scale, and the most distant horse furnishes an example of foreshortening.

One must take great pains with the contour and finish of the legs of horses, after making sure that they are all right as to position. The walls of the hoofs are sometimes contracted, sometimes spread; their obliquity must be carefully observed.

There are many amateurs who will undertake to paint horses, their heads at least, without going through with any of the study from life which has been recommended; but will copy ordinary photographs or paint upon solar prints. They may produce pictures that will please; but they are in danger of perverting the best work of the camera if they depend entirely upon mechanical imitation.



"IN THE PARK." PEN-DRAWING BY J. HARRISON.

In handling colors, care must be taken to keep shadows as warm as the general tone will allow. Only the white and the gray horse will bear much black in shadows. Every kind of surface has its peculiar way of receiving light and shade, and it is mostly by laying on the light and shade just as it is seen upon these hairy coats that the effect of hair is given at a proper distance. Whatever the local color, let it be sufficiently modified with neutral tint. Use large bristle brushes; sables are very seldom needed. Waving manes and tails must be laid in with easy passes of the brush—not wiry hairs, but soft light masses of hair are wanted.

There is little danger but that the student who can master form and action will do justice to color and texture. When horses that are painted appear wooden-like, the trouble is deeper than the surface; it may be in the conception of form that is followed out in developing and defining the surface; it may be in the unsuccessful representation of motion.

H. CHADEAYNE.

WATER-COLOR PAINTING.

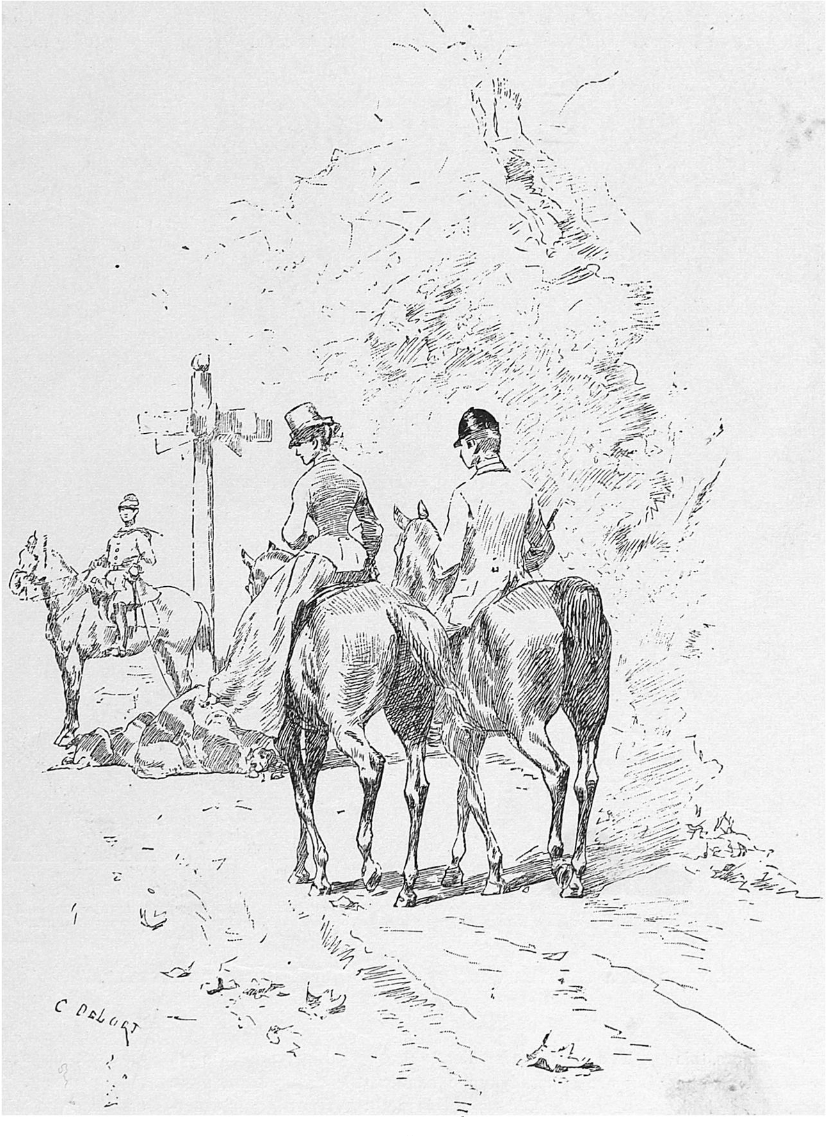
IV.—PALETTES, WATER BOTTLES, BRUSHES.

THE palettes commonly used in painting in water-colors are porcelain, glass or enamelled metal. Those in porcelain and in glass are for studio use only, and they are far too liable to break to be brought into the field work. The palettes in porcelain are shaped like those of wood used by oil painters—that is to say, either oval or rectangular, with a thumb-hole. Still, they are seldom held in the hand, because the quantity of water with which the colors are mixed causes them to flow so readily that the slightest inclination would make the colors run all over the palette and on to the floor. For that matter, many painters in oil rarely hold their palettes, the fatigue of holding a heavy piece of mahogany loaded with colors being very considerable toward the end of a long day's work. The convenience of a palette is, however, in that it may be held in the hand, so that the painter, in going to and from his easel, takes his colors with him, and may compose a tint or lay a touch at the moment that it occurs to him to do so. Even in water-color work, when laying small touches of nearly dry color, or when gouaching, it is well to accustom one's self to hold the palette in the hand. Some porcelain palettes are unglazed. They permit a better appreciation of the quality of a tone while it is on the palette, but they cannot be kept perfectly clean, as the glazed ones can. A simple plate of ground glass laid flat on a sheet of white paper is often used in the studio.

In sketching, beside the enamelled under surface of the cover of the sketching-box, some painters use palettes of the same material or of pasteboard. These have their advantages; but, whether indoors or out, the best palette is a sheet of the same paper as that on which you are working. It costs at least the price of an extra block for every block of studies or sketches one does; but it is well worth that to be able to try a tone on the same sort of surface that is to receive it, when determined on.

While hard cakes were still much used, it was common to mix colors in dishes or saucers of porcelain made for the purpose. Those who will use hard colors for the sake of the perfect smoothness of their washes retain them. Ordinarily, for the large tints for which only they will be needed, a set of common earthenware saucers is preferable. In using any of these receptacles it is necessary either to keep the color well stirred up with the brush or, which is better, to allow it to settle and then decant the clearer portion of the liquid. Otherwise the commencement of a tint may be much lighter than the end. If one has been at a good deal of trouble to prepare a tint which is to be used during a whole day or several days in succession, it is useful to cover the large saucer with a piece of moistened linen to prevent evaporation, the linen to be kept moist by wetting it as often as may be required.

One of the principal difficulties connected with sketching in water-colors is that of bringing with one a sufficient quantity of water and the glasses to hold it. A bottle or flask, such as is used by

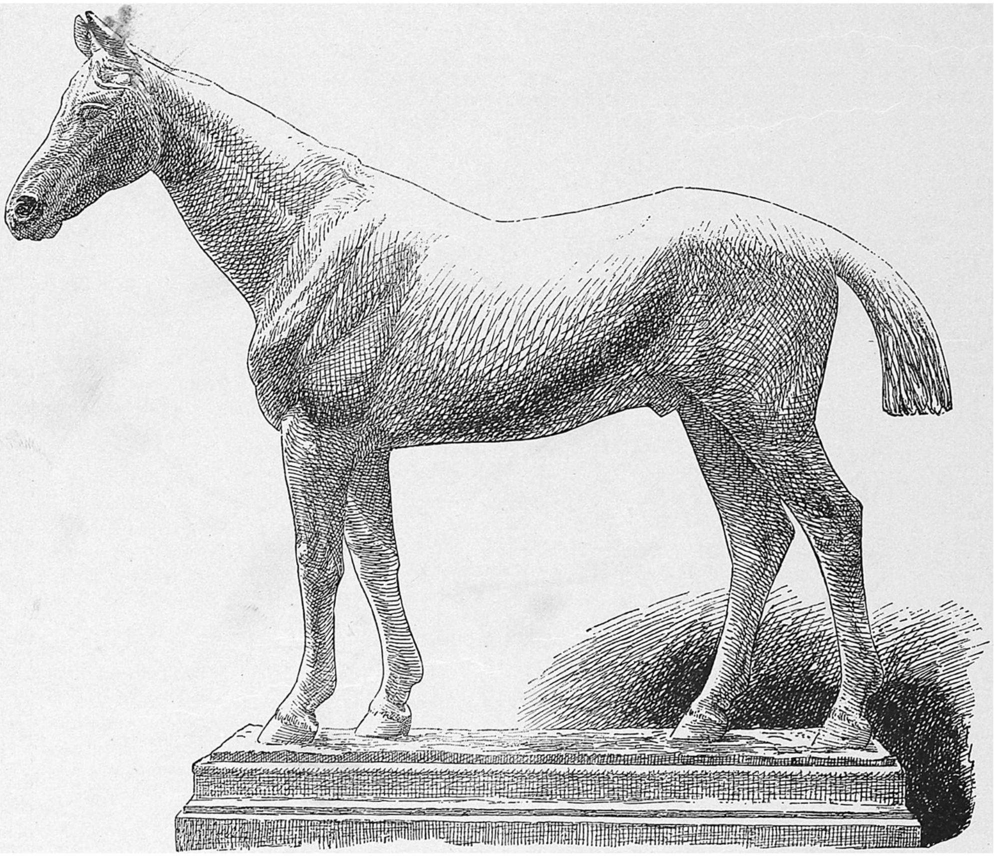


"ON THE WAY TO THE HUNT." PEN-DRAWING BY C. DELORT.

tourists, setting into one cup of tin or nickel and covered by another, is the best means yet invented for the purpose. Yet, as a bottle which would contain sufficient water would be inconvenient to carry, one should always learn to be saving of water when sketching, unless one can make sure of a stream or pond near at hand. In the studio, water glasses like those shown in our cut are found to be preferable to any others. Two are generally considered necessary, one in which to wash the brushes, the other to hold pure water to mix with the colors. The water in both should be renewed quite often, and the brushes should, from time to time, be allowed to soak a little when cleaning them, so that all unnecessary color may be got out of them.

There is a good deal of diversity in both the forms and the sizes, and we may add the materials, of brushes now in use by water-color artists. Formerly a few large camel's-hair brushes and a few small sables were all that any water-colorist would think of using. Now, in addition to these, he will be likely to choose from every sort of brush that is made more especially for painters in oil. Flat and round hog's bristle tools, small flat ox-hair brushes, large flat brushes in camel's hair for skies and water and a number of brushes of special shapes for foliage are at his command. The old-style brushes, still in general use, are shown in our cut. The three sizes there figured, with a large flat camel's hair for skies and two or three flat ox hairs of about the width of the longest sable here figured and about one third its length, will be sufficient for the beginner, so long as he keeps to pure water-color and makes little or no use of opaque color. In tree drawing and certain other work a sort of long and rather thin sable, manufactured for mechanical painters and used by them in striping, is very handy, as a fairly good draughtsman can with it draw in trunks and branches, getting both sides right, with a single stroke. But much may be done in this way with the long sable here figured, and its sharper point and greater elasticity permit of retouches which are difficult to make with the "striper."

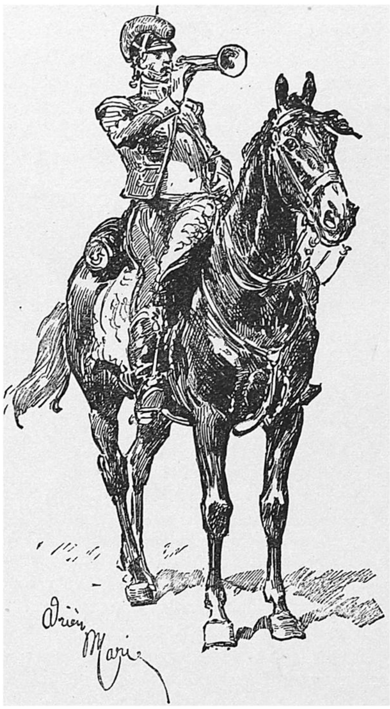
In choosing brushes, it is only necessary to dip the brush in a glass of water and, by a quick movement of the wrist, shake out the superfluous moisture. The brush should then present a smooth appearance and, at the end, a fine point or a clean edge, without straggling hairs. It should, moreover, bear the slight pressure needed to form a definite touch on a sheet of paper, and, on lifting, it should, by its own elasticity, regain its former shape. If it remains much bent, and particularly if it forms two or more points, it should be rejected. Sometimes a brush will develop a tendency to struggle after being some time in use. Most often this results from imperfect cleaning; but, when not too far gone, it may be remedied to a certain extent by moistening the brush and burning off the straggling hairs. The best plan, however, is to select good brushes and take good care of them.



DRAWING OF A PLASTER CAST OF THE ENGLISH HORSE "TRAVELLER."

It is good to reserve certain brushes for certain colors. They may be easily distinguished by coloring their handles, if the latter are got of plain wood, as they may be. For certain colors, as India ink, sepia, Prussian blue, and, in general, all very dark and very strong colors, this plan is most advisable. A few brushes should also be reserved for blending and modifying tints already laid. These should be used with pure water only, and should always be kept absolutely clean. For this purpose double brushes are sometimes used; but, in working, one is liable to forget which end is intended for color and which for pure water.

Pans of moist colors are nearly abandoned now for tubes. They are better than tubes in one respect only—that they may be used completely up, though with time they become dry, while color that dries in a tube is lost. That hardly counts with a person who has a great deal of work to do; but to an amateur who practises only occasionally it may be an important consideration.



FRENCH TROOPER. BY ADRIEN MARIE.

The tubes are similar to those used by painters in oil, but are generally much smaller, the colors being more costly. The defects of this method of putting up water-colors have already been mentioned. If kept a long time, the color is apt to dry in them, and it dries first at the mouth. It is then necessary to clear the mouth of the tube with a pin or nail, if this has not been made impossible by the hardening proceeding too far. As a last resort, one may undo or cut away the fastened end of the tube, and, in that way, get at so much of the color as still retains some moisture. But it will not be long before this is as dry as the rest; and, once hard, it may as well be thrown away. With all this, however, tubes are so very convenient that they are now more used than any other form in which water-colors are put up. They come in boxes or may be had separately.

(*To be continued.*)

PAINTING WILD FLOWERS.

IX.

THE button-bush (Cephalanthus occidentalis) is common in the neighborhood of streams and ponds. Its foliage is ample, and its minute, white flowers form spherical heads, which harden and turn brown late in the summer, after attaining, perhaps, an inch in diameter. It is then that its branches are most desirable for decorative purposes. In water colors, sepia suits it well, and burnt umber should be used rather freely with the sepia wherever very warm tones are required. In decorating a fire-screen, a very pretty effect may be produced by laying gilt—French gold paint—upon all the strong lights, the color being thinned off toward where it is to be laid, so that the two shall not come heavily together. If oils are used, the balls should be dabbed in with a bristle brush, that their circumferences may not be hard: they want burnt umber deepened with Vandyck brown and lighted with Naples yellow, pale neutral modifying the edges of the shadows.

The butterfly weed (Asclepias tuberosa) is a very showy species of milk-weed; its brilliant orange red is conspicuous across the largest fields. The tall stems send out branches at the top which bear crowed umbels of distinct and curiously constructed flowers having oblong hoods; these want scarlet vermilion and cadmium put on to produce the most fiery effect, and gray tones must be skilfully brought in proximity, to enhance it. The stout stems are abundantly leaved, and the plants will bear massing for a study.

Almost everywhere in the Eastern States and in many other sections, if we see, late in summer, in the fields or along the roadsides, cloud-like patches of creamy whiteness or soft feathery lines of pinkish purple, we may know that it is spiræa—the former being meadow-sweet (S. salicifolia), the latter hardhack (S. tormentosa). Flowers that grow in such profusion do not seem so tempting as those that are scarce; but if for this reason not one beautiful waving panicle of spiræa is transferred to the portfolio, it is likely to be regretted when the season has passed. Spiræa is so intimately associated with some portions of New England landscape, that we like to see it painted as it stands, massed in the foreground of a familiar peep of country. Of course, it may be painted in numerous different ways; but this outdoor aspect is one of the most pleasing. Let the plume-like softness of the flowers be given with light touches of large brushes—flat bristle for oils. The white species is tipped out with a rosy flesh tint, made with scarlet vermilion, Naples yellow and white. The purple species is light and warm, requiring mauve, rose madder, Naples yellow and white. Gray must be well diffused over it, to give the airy delicacy that is characteristic.

Any time during the summer we may come upon a pretty cluster of cone flowers, or black-eyed susans (Rudbeckia hirta), one of the most brilliant of ray flowers, the dark, rich brown of the cone-shaped disk contrasting with the deep gold setting. A simple group of these flowers, with a few undefined grass blades added to the rather scanty foliage, will always make a pleasing study. A few strong flowers may come close together near the centre, one or two rise pretty high, and again one or two more may droop low and toward the light, while several on the shadow side may recede and show only neutral effects. Strong cast shadows are wanted, as the general coloring is strong. It is best to make a circle for the base of a cone, then lay in the rays, or whatever of them may be seen; they are never straight or perfectly flat, but more or less curved; and very near the disk they are somewhat folded and also have a deeper glow of color. Cadmiums are the best yellows to use, with burnt umber in the shades. Vandyck brown is needed for the dark parts of the cones, raw Sienna for the diffused light, and Naples yellow for the high light. Some Sienna and umber tints should be introduced rather emphatically among the stems and grasses.

The great blue lobelia (L. syphilitica) is very common in wet meadows and in the neighborhood of streams. It wants either permanent or new blue—rarely the blue pales into pure white; where the slightest purple shows, as it often does, a little rose madder may be added. The plant is very pretty in water-colors, and may be used for good-sized decorations, as it grows to the height of three or four feet.

Another flower that requires much the same blue as the above, is the harebell (Campanula rotundifolia). It may be found in any of the mountainous regions of the North. The dainty, nodding flowers and linear stem-leaves are very desirable for small water-color decorations; the round root-leaves, to which the name refers, disappear as soon as the flowers bloom.

The purple foxglove (Gerardia purpurea) grows in the North about one foot high, and its flowers are not usually more than an inch in length, where, in the South, the stems attain a height of four feet or more, and the flowers are two inches in length. Rose madder and French ultramarine will give their bright purple, if laid upon white paper in water-colors, or mixed with white in oils—yellow ochre may be worked in the same for the gray tints, and black may be added for the shadows—those of the deep funnel-like centres of the corollas being very delicate. The stems branch considerably, and their linear leaves give a pretty foliage effect.

Plants that are rather frail and vague of themselves, but often introduced for the sake of their soft, mist-like effects, are the bedstraws (Galiums). The white flowers are so fine and scattered upon the tall branching stems that they scarcely appear like flowers at all, but rather like brisk wafts of spray. The effect is not easy to produce in water-colors except by using Chinese white; but in oils a broad bristle brush charged with white, a little raw Sienna and a little terre verte, will soon bring it out in perfection. A good-sized study of bedstraw will be found valuable to keep on hand, that branches may be copied in with flowers whose foliage is rather limited.

The Sabatia chloroides strews its bright pink flowers around the borders of many large ponds. The general effect at a distance is not very unlike what masses of wild roses would produce if they did not grow high. The structure of the flowers is very different, and the leaves are simple—oblong-lanceolate. If a considerable number of the plants should be painted in a study, it is best to let them spread themselves horizontally; if practicable let them be represented as growing, with a glimpse of water-view beyond and sedge-like greens falling in around the fair pink bloom. The corollas want rose madder and white, with terre verte worked in for the grays, lemon yellow at the base of each petal, and cadmium for the stamens. The flowers group themselves so prettily that one can usually take them as they are, without bringing imagination to aid, and if they do not make a beautiful study it will not be their fault.

The round-leaved sundew (Drosera rotundifolia) is a curious and beautiful little plant suited best to dainty rendering in water-colors. The flowers are inconspicuous, but the tufts of leaves, all set round as they are with fine reddish bristles, make warm little studies that are quite matchless. The greens should be used sparingly, and should be of rather a transparent character. Indian yellow and a very little Antwerp blue will give their general tint; burnt Sienna, with rose and brown madder, may be used for the bristles.

Barberry (Berberis vulgaris) is a shrub that we do not often find growing wild except rather near the coast in the Eastern States. Its thick hanging clusters of yellow flowers appear early in the summer, and are very pretty; but the oblong berries that succeed them are much more valued. As the summer advances, they increase in size, and gradually change from green to yellow, then to orange, and finally to the brightest coral. Whatever way the branches may be turned, the berries droop by their own weight like so many pendent jewels. This must be recognized in sketching them. Each slender stem from which a cluster hangs must have a perfect curve, showing that it is pulled over by its rich burden. Barberry may be used for large or small decorations, and water-colors or oils suit it equally well. Dark cast shadows help to show off the coloring of the berries, and throw out the leafy branches. Just before the berries are perfectly mature, they are the prettiest; as the coral surfaces are not then of one deep shade, they will bear cadmiums blended in scarlet vermilion and rose madder, the terminal ones usually being the lighter. Their high lights will be pale yellow or white, and terre verte may be introduced where it is wanted to unite with the red to produce gray tones. The little blossom ends want touches of burnt umber. The leaves do not require very strong greens, and some may be tipped out with Siennas and brown madder. Beautiful as barberry is for decorations, it has not as yet been used enough to lose its novelty; and it can never fail to be pleasing when it is well painted.

This completes the list of wild flowers selected for the year—later specimens having been taken up in September, 1888.

H. C. GASKIN.

A SERIES of very useful lessons in form can be given with a pair of hemispherical bowls, an upright glass or open jar, a wine-glass and a lump of modelling clay. In the two bowls pressed one against the other on a lump of the clay, one can make a sphere; the upright jar will turn out a cylinder, and the wine-glass a cone. Being in soft clay, all sorts of sections can be made with a kitchen knife or a bit of thread. Cubes and other plane-surfaced bodies may be had by flattening the clay against the table. The elements of sectional drawing may most easily be explained by means of these models.

A VERY handy mirror, useful for various purposes in the studio and out-of-doors, may be made by simply coating a piece of glass of any required shape or size on the back with black paint or thick varnish. Objects seen in this mirror have the effect of the same seen with half-closed eyes, the method usually taken to get a notion of the masses apart from the detail of a view. But the image in the black mirror has the advantage of being constant, and of presenting more definite contours than that seen with half-closed eyes. In the studio, the black mirror may be used in inventing ornaments by symmetrically repeating any assemblage of lines placed on the table before one, the mirror being held at right angles to it. With two such mirrors held together by a band of linen glued on to the edges, so that they may be opened or shut like a book, you have a new and very useful form of kaleidoscope. Set end down and opened at right angles, on a line drawing laid flat on the table, it will produce, as you shift it around, the most astonishing variety of rosettes, all perfectly regular, with four leaves or petals to each. By widening the angle you may obtain triangular rosettes of three petals each, and by making an acute angle rosettes of more and more compartments as the angle becomes more and more acute. Fixed at an angle of forty-five degrees, they will serve for a window mirror to show you what is going on in the street.

IT is well worth remembering that a sheet of paper doubled and creased with the thumb-nail makes a *perfect* rule, which may be used to test the rules of boxwood or brass which one buys. Double the paper again, bring the two straight edges together, and crease it as before, and you have a perfect right angle or "square."

TO draw on glass, give it first a light coat of essence of turpentine, and use a lithographic crayon well pointed.

China Painting.

A LESSON ON TINTING OR GROUNDING.

FOR a surface the size of an ordinary tea-plate, squeeze upon the palette a portion of any desired color about the size of a marrowfat pea. Add three drops of prepared painting and tinting oil, or balsam copaiba, or fat oil of turpentine, or, for a very delicate tint, simply oil of lavender. I give you all these ways, but the first is my own preference. Some painters use rectified spirits of tar in small quantity, and thin with lavender oil, using no turpentine at all. The color is thus kept open longer, but there is a disagreeable stickiness about the whole process. The tint will look very smooth, however, and this method may prove the easiest in the beginning.

Apple green and the various yellows need no additional flux for tinting; but all the other colors require one-third as much flux as color. The colors designated in catalogues as "tinting or grounding colors" differ from the others only in the fact that they are prepared with a larger admixture of flux. Flux may be used with them in the usual way if desired, and all colors can be used for tinting when this suitable admixture is provided for.

Now grind your color, flux and oil together, and add a few drops of turpentine. Have a "Deerfoot" blender, which is the "tinting brush," ready for use. In applying it to the china, this brush must be held upright, its surface touching the china rather lightly. The motion is very much such as you would use in dabbing a baby's delicate cheek with powder. "Padding"—as the process is also called—is sometimes done with small wads of raw cotton tied up in square pieces of china silk, old cotton or linen. Whether these wads are used, or brushes, it is a luxury in tinting several dishes at a time, or in using several colors for clouded tints, to have a number of clean ones at hand. The "Fitch Hair Stipplers," in the larger sizes, answer very well in place of the Deerfoot blenders, which they closely resemble.

The color, being properly mixed and well thinned with turpentine, should be laid on the china as quickly as possible with the grounding brush, a short quill-handled tool with a rounding end. You need not always color every particle of the surface in applying a tint with the grounding brush, but work quickly and lay the color as evenly as you can with convenience—then immediately take the plate on the palm of your left hand, leaving the right hand free to use the tinting brush, or the little cotton wad, which must not be too hard. This brush, or wad, being perfectly clean and dry, must be held upright and used to *dab* the surface of the plate. Work in successive circles or rounds of touches from the outer edge of the plate to its centre, and when this point is reached go back to the edge and do it all over again. Repeat this process without pause five or six times, perhaps, or until the tint looks perfectly smooth and uniform. If your proportions of oil, turpentine and paint happen to be in perfect harmony when your grounding brush lays the color on, a very few touches of the blender or stippler will often complete the work to perfection.

If you have added too much turpentine the tint will look very watery, and will begin to come off under the use of the blender. In this case wait a few minutes till the color has begun to "set" or thicken a little, when you can generally complete the work with entire success. Delicate tints always have a watery look as the grounding brush lays them on; but it is the blending brush which informs you if they really are too thin, in which case the white surface of the china will show.

Lavender oil can always be used to thin color, either in tinting or in ordinary painting, but the incautious use of heavier oils will often cause the work to blister in firing.

The blending brush, if used too heavily, will take a tint completely off. The motion should be light but firm. In making the first round or two, do not stop too long to work over any one spot, but leave it till the next general round. As soon as the tint looks uniform and of a fine grain, it is done; then put it instantly away from the dust in a box or drawer, and the next day it will be dry enough to handle. It can be dried at once, if necessary, over the smokeless flame of an alcohol